

Lyle Neff

STARBOTTLE FOR THE PLAINTIFF

An opera in three scenes

Libretto by the composer  
adapted from a story by Bret Harte

March 25, 1981

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# STARBOTTLE FOR THE PLAINTIFF

BY  
LYLE NEFF

## SCENE ONE

THE COLONEL'S OFFICE. A DESK STAGE LEFT, A DOOR TO THE STREET REAR CENTER. THERE IS ALSO A DOOR TO A BACK ROOM STAGE LEFT. THE OFFICE IS IN DIRE NEED OF CLEANING UP.

### INTRODUCTION

ALLEGRO MODERATO  $\text{♩} = 88$ ,  $\text{♩} = 176$

PIANO I

PIANO II

GAVEL

*ff*

5

PN. I

PN. II

*dim.* *mf* *dim.*

*sfz* *dim.* *mf* *dim.*

10

PN. I

PN. II

*grv.* *sfz* *dim.*

*simile*

3 4 5 8

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15

PN.I  $\frac{5}{8}$  mf *gva* f

PN.II  $\frac{5}{8}$  mf f

20

PN.I  $\frac{6}{8}$  Cresc. 4/4

PN.II  $\frac{6}{8}$  Cresc. 4/4

25

PN.I ff

PN.II ff

30

PN.I mp legato

PN.II mp arpeggiando s.m.le

PN.I

PN.II

35

PN.I

PN.II

40

cresc.

mf

dim.

CURTAIN. (THE WIDOW, GEORGIA MAY CALHOUN, IS SEATED STAGE RIGHT, SOMEWHAT HIDDEN FROM VIEW. IN THE FAINT LIGHT. ENTER COLONEL STAR-BOTTLE, JUDGE, AND JIM, THE LATTER CARRYING THE COLONEL'S

PRESTO  $\text{♩} = 132$

PN.I

PN.II

45

5 RIT.

ff

PRESTO  $\text{♩} = 132$

ff non arpeggiando

LEGAL PAPERS. THEY ARE JUBILANT OVER THE CASE THAT THE COLONEL JUST WON.)

PN.I

PN.II

50

mf

mf

JUDGE  $\text{♩} = \text{♩}$  55 *mf*  
YOU HAVE DONE IT A -

PN. I *cresc.* 2 4 12 8 *sf-mf*

PN. II *cresc.* 6 8 12 8 *sf-mf*

JUDGE *GAIN, COLD-NEL STAR-BOT-TLE. I MUST CON-GRAT - U-LATE YOU ON YOUR A -*

PN. I

PN. II

COLONEL 60  $\text{♩} = \text{♩}$  *f* *> dim.*  
I THANK YOU HUM-BLY, JUDGE.

JUDGE *BI-LI-TIES AS A SYM-PATHETIC PLEAD-ER.*

PN. I

PN. II *mp* 3

65

C.

JIM

PN. I

PN. II

*mf*

THAT JU - RY DONE LAUGHED AND CRIED WITH YOUR SPEECH-ES.

*mf*

*mf*

cresc. 70

JIM

PN. I

PN. II

*f*

THEY COULDN'T 'A' DONE NO - THIN' BUT GIVE YOU THE VER - DICT.

cresc.

*f*

*mf*

75

C.

JIM

PN. I

THANK YOU, JIM.

*f*

*mf* *dim.*

12 8

4 4

6

mf

80

JUDGE

I REAL-LY DON'T SEE WHAT THE STARS AND BARS, JEFFERSON DA-VIS,

PN I

p

SNARE DRUM

tr

p

JUDGE

AND STATES' RIGHTS HAVE TO DO WITH THE CONTEST OF A DITCH COMPANY VERSUS THE STATE OF

PN I

S.D.

tr

85

JUDGE

AD LIB. J.J.

GEORGIA, BUT YOU SURE CON-VINCED THAT JU-RY TO YOUR SIDE, AND MY-SELF AS

PN I

S.D.

tr

A TEMPO

90

(THEY LAUGH)

JUDGE

WELL.

PN I

ff

PN II

ff



95

JIM *mf* BUT, MAS-SAH KER-NEL,

PN.I

PN.II *mf*

JIM HOW. COMES YOU DID-N'T GO DOWN TO THE PEACH BLOS-SOM INN TO

PN.I

PN.II

JIM **100** CE-LE-BRATE LIKE YOU AL-WAYS DONE?

PN.I *f marcato*

PN.II

RECIT. *mp* **105** RIT.

C. I RE-CEIVED A MYST-E-RI-OUS NOTE AT THE CON-CLU-SION OF MY

PN.I *sf-p* RIT.

# THE WIDOW

ANDANTE  $\text{♩} = 96$   
(SHOWS THE LETTER)

COLONEL

SPEECH.

110 *mp*

IT WAS AN A -

PIANO I

*pp*

115

NO-NY-MOUS LET-TER

IN A FE-MI-NINE HAND,

RE-QUEST-ING TO SEE ME IN MY OF-FICE.

PN.I

*mf* (DIRECTING TO WIDOW)

120

THAT MUST BE THE FINE LA-DY SIT-TING THERE.

JUDGE

PN.I

(TO WIDOW) *mf*

125

A THOU-SAND PAR-DONS FOR HAV-ING KEPT A LA--DY WAIT-ING!

AHEM--

PN.I

*mp*

130

BUT CON-GRAT-U-LA-TIONS OF FRIENDS AND COUR-TE-SY DUE THEM IN-TER-

PN.I

(INTERRUPTING)

WIDOW YES, I WAS IN COURT.

C. FERED WITH THE PLEASURE OF—

PN. I *3 sf* *mp cresc.*

RECIT.  $\text{♩} = 88$

W. WHEN I HEARD YOU GET-TIN' OFF ON THAT JU-RY I SAYS TO MY-SELF, "THAT MAN'S FLOW'RY

PN. I

W. AND CON-VINC-IN' JEST THE MAN TO TAKE UP OUR CASE."

PN. I *mf*

*mf* (FLATTERED)

C. WON'T YOU SIT DOWN, KIND MA-DAM?

JUDGE I'LL SETTLE THE BUS-NESS OF THE

PN. I *mf*

SNARE DRUM *p*

155 (EXIT JUDGE OUT THE STREET DOOR)

JUDGE  
LAST CASE WITH YOU LA-TER, COL-NEEL. GOOD-DAY, MA-DAM.

PN.I  
sf

S.D.  
crum

160 (TO JIM) mp

C.  
JIM, PLEASE FILE THOSE PA-PERS IN THE BACK

PN.I

165 (EXIT JIM THROUGH THE DOOR STAGE RIGHT)

C.  
ROOM.

PN.I  
mf  
legato

RECIT. J=96

W.  
mf

C.  
mf

PN.I  
mf

MIS-SUS GEOR-GIA MAY CAL-HOUN-

I'M COL-NEEL STAR-BOT-TLE, OF THE LAW FIRM OF STARBOTTLE AND STRA-KER.

170

W. WIDOW, THAT IS. I'VE BEEN UN-AT-

C. MY CON- DO- LANC-ES. HOW LONG A-GO DID MIS-TER CALHOUN PASS A-WAY?

PN. I

175

W. TACHED FOR TEN LONG YEARS. IS YOUR PART-NER MIS-TER STRY-KER IN TOWN?

PN. I

180

W. IT'S A

C. HE PASSED ON SEVERAL YEARS A-GO. MAY I ASK THE NA-TURE OF YOUR CASE?

PN. I

W. BREACH-O'-PROM-ISE SUIT - FOR DA-MA-GES.

C. MY DEAR MA-DAM! I COULD HARD-LY CON-CEIVE A MAN

PN. I

185 *mf*  $\text{♩} = 2 \text{ } \text{♩} = 1$

W. IT AIN'T ME, BUT MY DAUGHTER.

C. BASE E-NOUGHTO DE-CEIVE THE TRUST OF A WO-MAN LIKE YOU.

PN.I *mf*

3/4

VIVACE  $\text{♩} = 192$  190

C. OH — ANEM —

FLUTE *p*

PN.I *p*

195 SLOWER  $\text{♩} = 132$

W. YES, HEN

C. YOUR DAUGH-TER?

FL. *mf*

PN.I *mf*

200 MODERATO  $\text{♩} = 66 \text{ } \text{mf}$

W. NAME IS LAU-RA LEE. SO YOU MIGHT SPARE SOME PRET-TY

FL. *p* *mf*

PN.I *p* *mf*

W. [205]

SPEECH-ES FOR HER BE-FORE THE JU-RY. mf

C. BUT—

PN. I

C. BUT—

HEM—MY DEAR LA-DY, CAN-NOT THIS AF-FAIR BE SET-TLED OUT OF COURT?

PN. I *legato*

W. [210] ALLEGRO FURIOSO J=120

NO! SHE WANTS HIM TO PAY— ff

C. 3

I CAN UN-DER-TAKE NE-CESSA-RY AR-RANGE-MENTS—

PN. I ff

W. [215]

DAMAGES AND NO-THIN' SHORT O' THAT.

PN. I ff marcato

PN. II ff marcato

L'ISTESSO TEMPO  $\text{♩} = 120$  220 RECIT. *mf*

C. *OF COURSE, THERE IS STRONG E - VI - DENCE? PER - HAPS YOU CAN GIVE ME -*

PN. I *sf f mf*

PN. II *sf*

RIT. MODERATO  $\text{♩} = 66$

ME - A BRIEF OUT-LINE OF THE AF - FAIR?

PN. I *3/4 RIT. 2/4 dim. 3/4 mp etc.*

*mp* 230

W. *LAU - RA LEE KIN DO THAT, I RECK-ON. WHAT I WANT TO KNOW IS,*

PN. I *pp mp*

W. *KIN YOU TAKE THE CASE?*

C. *mf*

PN. I *mf*

*I CERTAINLY CAN, IF YOUR DAUGHTER WILL PUT ME IN-TO POS-*



235

C. *SESSION OF SUFFICIENT FACTS TO CONSTITUTE A BRIEF.*

PN.I *f*

(SPEAKING) 240 ALLEGRO  $\text{♩} = 120$

W. *SHE CAN BE BRIEF ENOUGH, OR LONG ENOUGH, FOR THAT MATTER.*

PN.I *COLLA PARTE*

245

C. *WHEN MAY I HAVE THE PLEASURE OF SEE - - - ING HER*

PN.I *cresc.*

$\text{♩} = 1$  *mf* 250 *A PIACERE*

W. *I'LL JUST CALL HER OUT - SIDE SHE'S KINDA SHY, Y'KNOW.*

C. *mf*

PN.I

255 MODERATO  $\text{♩} = 88$  (GOES TO THE STREET DOOR, OPENS IT, AND CALLS OUT)

PN.I *mp poco cresc.*

W. *ff* 260 *MOLTO RIT.* *L'ISTESSO TEMPO ♩ = 28*

YOU - OO! LAU-RA LEE! LAU-RA LEE!

PN.I *ff* *MOLTO RIT.*

W. (TO COLONEL) 265 *mp* *AD LIB.* *ALLEGRO ♩ = 132*

BY THE WAY, COLO-NEL, ARE YOU MARRIED?

PN.I *f non legato*

C. *f* 270

MA-DAM, I HAVE BEEN A CON-TENT-ED BACH-LOR ALL MY LIFE.

PN.I *legato* *poco dim*

W. 275 *SLOWER ♩ = 88*

WELL, YOU SHOULD KNOW THAT

C. *p*

PN.I *p*

W. 280

THERE ARE E-LI-GI-BLE BELLS IN TOWN WHO'D GLAD-LY TAKE YOU DOWN

PN.I

W. 285 RIT. (SMILES AT HIM)

THE AISLE

PN. I

RIT

(CHANGE TO HARPSICHORD)

LAURA LEE

MODERATO  $\text{♩} = 112$  290 (ENTER LAURA LEE, DEMURE AND INNOCENT-LOOKING. SHE IS IN PLAIN DRESS AND CARRIES A PARASOL, KEEPING HER EYES LOOKING DOWN AT THE FLOOR.)

HARPSICHORD

WIDOW 295

*mp* NOW YOU JUST TELL HIM, LAURA LEE. I'LL BE WAITING OUT-SIDE.

HPSCD.

PIANO II

*mp* *cresc.*

(EXIT WIDOW)

PN. II

*dim.* 300

RECIT.  $\text{♩} = 88$  305 (IN A MONOTONE AT FIRST)

LAURA LEE

COLONEL *mf* (GETTING UP AND SEATING LAURA LEE) *pp* JEREMIAH K. HOTCHKISS

MISS CAL-HOUN PLEASE BE SEATED. NOW, CAN YOU TELL ME THE FACTS OF YOUR SUIT?

PN. II

L.I. *H*  
FIRST BEGAN TO TAKE NOTICE OF ME A YEAR AGO—

C. *mf*  
ONE MO-MENT DO YOU MEAN HOTCHKISS THE PRE-SI-DENT OF THE

PN.II *3 sfz* *mf*

L.I. *pp* *mf*  
THAT'S HIM.

C. DITCH COMPA-NY? HE'S A DEA-CON AT THE CHURCH WAS IT THIS

PN.II *pp* *mf*

L.I. *pp*  
YES, SIR,

C. GENTLE-MAN WHO PROMISED MARRIAGE? CAN YOU TELL ME THE CIR-CUMSTANCES?

PN.II *4* *3*

L.I. *P*  
JEREMIAH K. HOTCHKISS FIRST BEGAN TO TAKE NOTICE OF ME A YEAR AGO, AND OFF AND ON EVER SINCE

PN.II

L.L. MOST OF THE TIME AT THE FREE-WILL COMMUNITY CHURCH, AT MOANING SERVICE, PRAYER MEETING, AND SUCH-

PN.II

FASTER ♩ = 126

A TEMPO ♩ = 98

L.L. AND AT HOME, OUTSIDE IN THE ROAD.

C. *mf* DO YOU HAVE AN-Y CON-CRETE

HPSCD. *dolce* *p* 5 4 3 2 1 4 4

320

C. E-VI-DENCE OF HIS PROMIS-ES, SUCH AS LET-TERS, TRIN-KETS, ET-CE-TE-RA?

PN.II 3 4 *mp*

L.L. *p* 325 ALLEGRETTO ♩ = 108

ND, SIR, I AIN'T GOT NO LET-TERS OR NO-THIN'. (SPEAKING:)

C. MOST EXTRAORDINARY. FOR YOU SEE, MY DEAR YOUNG

HPSCD. 6 8

PN.II ALLEGRETTO ♩ = 108 6 8 *p*

330

C. *LADY, THIS BECOMES A MOST DELICATE AFFAIR, THIS GENTLEMAN IS, IN FACT—AH—ONE OF MY CLIENTS. HE IS ALSO A YANKEE IN*

PN. II *cresc.*

335

VIVACE ♩=192

C. *OUR TOWN. AND THE LACK OF ANY WRITTEN EVIDENCE WILL MAKE THIS CASE ALMOST IMPOSSIBLE.*

FLUTE *mp*

PN. II *mf cresc.*

340

(LAWRA LEE FINALLY LOOKS UP AND PUTS  
A HAND ON THE COLONEL'S HAND, HE IS CAPTIVATED.)

C. *I BEG YOUR PARDON—I MEAN, THIS MATTER MAY BE ARRANGED—*

FL. *mp*

HPSCD. *p*

345

C. *ANEM—QUITE AMICABLY*

FL. *mp*

HPSCD. *p*

*NOW, COULD YOU TELL ME  
HOW HE FORMULATED HIS  
DECLARATION AND PROMISES?*

PRESTO  $\text{♩} = 144$

350

21

PN.II  $\text{♩} = 144$  *poco cresc.*

355

(LOOKING DOWN AGAIN)

SLOWER  $\text{♩} = 120$

pp

HYMN-BOOKS.

I BEG YOUR PAR-DON —

L.I.  $\text{♩} = 120$

C.  $\text{♩} = 120$

PN.II *ff* *dim.* *sfz*

360

MODERATO  $\text{♩} = 88$

HYMN-BOOKS?

C.  $\text{♩} = 88$

HPSCD. *mp*

PN.II

365

mp

HE MARKED WORDS IN THE HYMN-BOOKS AND PASSED'EM ON TO ME.

L.I.  $\text{♩} = 88$

HPSCD. *mp*

370

cresc.

WORDS LIKE "LOVE," "DEAR,"

"PRE-CIOUS,"

"SWEET,"

AND

L.I.  $\text{♩} = 88$

HPSCD. *cresc.*

375

L.I. "BLESSED." SOME-TIMES A WHOLE LINE OUT OF SO - LO-MON'S SONG.

HPSCD.

380

L.I. *mf* HE MARKED LINES AND WORDS OUT OF THE MAR-RIDGE SEA-VICE

HPSCD.

385

L.I. *RIT.* A LITTLE FASTER  $\text{♩} = 152$   
IN THE PRAYER-BOOK.

HPSCD. *RIT.*

PN. II. *RIT.* A LITTLE FASTER  $\text{♩} = 152$

390

FLUTE *mf*

PN. II *dim.*

*simile*



395 *mf*

L.I. *ONCE IN PASS-ING THE COM-MU - - NION PLATE,*

FL. *mf*

PN.II *mp*

400 *cresc.* 405

L.I. *HE SLIPPED ONE O' THEM PEP-PER-MINT LOZ-EN-GES WITH THE LET-TERS*

FL.

PN.II *cresc.*

410

L.I. *f* *STAMPED ON IT, "I LOVE YOU."*

FL. *sf*

PN.II *f* *ff* *sf*

MODERATO  $\text{♩} = 120$  *mp* 415

C. *AND YOU HAVE THE LOZ-ENGES?*

FL. *mp* 3 3

HPSCD. *mp*

AD LIB. 24 RIT. 420 A TEMPO *mf*

L.L. I ATE IT. HE US - TER

C. *mp* DID HE MEET YOU ELSE-WHERE? *mf*

FL. *mp* *mf* A TEMPO

HPSCD. RIT. A TEMPO

PN.II *mp* RIT. *mf* A TEMPO

L.L. A PIACERE 425 *mp* PASS OUR HOUSE BY THE ROAD AND SIG - NAL. HE'D SAY, "KEE-ROW! KEE-ROW!"

PN.II

L.L. *mf* *mp* A TEMPO ♩ = 88 AND I'D SAY, "KEE-REE! KEE-REE!" SU-THIN' LIKE A BIRD, YOU

FL. *mp* A TEMPO ♩ = 88

HPSCD. *mp*

L.L. 430 *mf* KNOW. AND AF - TER THE SIG - NAL HE'D PASS ON.

R. *mf* *f*

HPSCD.

435 AD LIB. *p* (3) 440

HE WAS NOT WHAT YOU'D CALL FOUR.

FL. *mp*

HPSCD *mp*

PN.II *ppp* 15ma

RECIT.  $\text{♩} = 112$

445 *mp*

OF COURSE NOT.

WERE THERE AN - Y WIT - NES - SES COG - NI - ZANT OF THIS?

PN.II *mf* *mp*

*mf* 3

I WILL HAVE TO RE - SEARCH THE MAT - TER

PN.II *cresc.* *mf*

450

AND CON - FRONT MIS - TER HOTCH - KISS WITH THESE AL - LE - GA - TIONS AND THEN CON - SULT YOU A -

PN.II

(SEEMINGLY ANXIOUS) **455** *mf*

L.L. WHEN? WELL, THEN,

C. GAIN. IN A DAY OR TWO.

PN.II *cresc.*

**460** *mp*

LL. WHY DON'T YOU COME TO THE FARM TO-MOR - ROW FOR TEA OR -

FL. *mf* *dim.* *p*

PN.II *dim.*

**465**

PN.II *mf*

SOME-THING A LIT-TLE MORE SUB-STAN-TIAL? AND WE CAN DIS-CUSS THE

LL. CASE SOME MORE.

C. *f*

PN.II *cresc.* *f*

I THANK YOU, DEAR LA - DY

470 (SPEAKING:)

L.I. (HE OPENS THE DOOR FOR HER, BOWS, AND SWEEPS THE DOORWAY WITH HIS ARM) WHY, COLONEL STARBOTTLE, AREN'T YOU THE SUTHEAN GENTLEMAN.

C. I SHALL SEE YOU THEN. LET ME SEE YOU OUT.

PN. II sfz sfz

475 MODERATO  $\text{♩} = 88$ . (EXIT LAURA LEE. COLONEL SHUTS THE DOOR AFTER HER AND STANDS IN WONDER)

FL. *p dolce* *dim* *pp*

HPSCD. *p* (CHANGE TO PIANO) 3/4

PN. II *p* *dim.* 3/4

L'ISTESSO TEMPO 480

C. SHE WANTS ME TO CALL ON HER. I BE-LIEVE THAT GIRL HAS TAKEN A LIK-ING TO ME,

PN. II 3/4 *pp*

485 (TO JIM IN THE OTHER ROOM) ALLEGRO  $\text{♩} = 126$

C. AND WE ON-LY JUST MET. JIM, WOULD YOU COME IN HERE?

PN. II *pp* *mf* 4/4

490 (ENTER JIM THROUGH THE SIDE DOOR)

PN.II

cres. *f*

495 RECIT.  $\text{♩} = 104$  *mf*

C. 3

PN.II *sf-mp*

COULD YOU GO AC-ROSS THE STREET TO THE NEW HA-VEN DITCH COMPA-NY AND

500 LISTESSO TEMPO  $\text{♩} = 104$

C. 3

JIM BRING MIS-TER HOTCH-KISS O-VEA FOR SOME BUS-NESS?

PN.II *mf legato*

SHE'D WILL, MAS-SAH

505 A LITTLE SLOWER  $\text{♩} = 88$

JIM KER-NEL BUT WHO WAS THAT LA-DY WHO WAS HERE WHEN WE GOT

PN.II 3/4

510

JIM BACK FRO' THE COURT? SHE WAS A MIGHT PRET-TY

PN.II *dim.* *mp*

515  
(ABSENT-MINDEDLY) *mp*

RECIT.

C. *WHO?* *mf* *3*

JIM *WO - MAN FOR HER AGE.* *SHE GAVE YOU THAT NOTE THERE.*

PN. II *mf*

C. *mf* *3* *dolce* *p* *3*

JIM *OH, YES, THAT WAS WI-DOW CAL-HOUN.* *SHE CERTAINLY HAS A PRETTY*

PN. II

525

ALLEGRO CON FUOCO  $\text{♩} = 138$

C. *DAUGH-TER.* *RIT.* *mf*

JIM *YOU KNOW, SINCE YER PART-NER*

PN. II *cresc.* *RIT.* *mf* *marcato*

530

*cresc.*

JIM *MAS - SAH STRY - KER DIED, YER OF - FICE HAS BEEN A*

PN. II *cresc.*

535

RECIT.  $\text{♩} = 120$

JIM *f* *MESS.* KEA-NEL,

P.N. II *f* *dim.* *3* *4* *mp*

540

JIM *mf* A LITTLE SLOWER  $\text{♩} = 88$

YOU NEEDS A WO-MAN — LIKE THAT WI-DOW — TO MAR-RY AND TAKE CARE O'

P.N. II *mf*

545

JIM *dim.*

YOU. IS YOU LISTENING? I COULD SEE SHE'S GOT AN

P.N. II *dim.*

550

(COLONEL NOT PAYING ATTENTION)

JIM EYE FOR YOU.

P.N. II *p* *3* *3* *3* *3*



555 ALLEGRO 1:126 (EXIT JIM OUT THE STREET DOOR)

JIM  
OH, WELL.

PN.I  
mf cresc.

PN.II  
mf cresc.

560

PN.I  
f dim. RIT.

PN.II  
f RIT.

COLONEL STARBOTTLE'S MONOLOGUE

MODERATO 1:88 565

C.  
mp SHE WANTS ME TO

PN.I  
mf legato dim. (CHANGE TO HARPSICHORD)

570

C.  
p CALL ON HER TO-MOR-ROW! I BE-LEVE SHE

PN.II  
p

555 ALLEGRO 1:126 (EXIT JIM OUT THE STREET DOOR)

JIM  
OH, WELL.

PN.I  
mf cresc.

PN.II  
mf cresc.

560

PN.I  
f dim. RIT.

PN.II  
f RIT.

COLONEL STARBOTTLE'S MONOLOGUE

MODERATO 1:88 565

C.  
SHE WANTS ME TO

PN.I  
mf legato dim. (CHANGE TO HARPSICORD)

570

C.  
CALL ON HER TO-MOR-ROW! I BE-LEVE SHE

PN.II  
p

575 *mp*

C. FANCIES ME! AND SHE HAS STRUCK A SPARK IN MY HEART, TOO.

HPSCD. *mp legato*

PN. II *mp*

580 ALLEGRO  $\text{♩} = 152$

C. HER SHY EYES, HER DAIN-TY HANDS,

HPSCD.

585

C. AND HER YOUTH-FUL IN-NO-CENCE ARE SO CHARM-ING,

HPSCD.

590 *mf* *cresc.* *f*  $\text{♩} = 152$

C. SO CHARM-ING THAT

HPSCD. *mf* *cresc.*

PN. II *mf* *cresc.*

**ff** **RIT.**

C. THAT HOW DID I AG - - REE TO TAKE THIS CASE?

HPSCD. **(CHANGE TO PIANO)** **RIT.**

PN.II **ff marcato** **RIT.** **dim.**

**595** **SLOWER**  $\text{♩} = 112$  **mf**

C. IT'S PRACTIC'-LLY IM - POS - SI - BLE! SHE HAS NO EV-I - DENCE!

PN.II **mp** **ff**

**600** **ALLEGRETTO**  $\text{♩} = 120$  **(SPEAKING!)**

C. I REMEMBER A LONG TIME AGO HAVING TO TAKE ON A BREACH-OF-PROMISE SUIT.

PN.I **ponderingly** **p**

**605**

C. THE LOVE LETTERS THAT WERE READ IN COURT WERE SO EMBARRASSING

PN.I **cresc.**

610

C. AND PROVOKED SUCH LAUGHTER THAT I LOST THE CASE. AND NOW THE DEFENDANT

PN.I *mf poco a poco cresc.*

PN.II *mf poco a poco cresc.*

615

C. IS MY LATEST CLIENT! IT'S REAL-LY QUITE IM-

PN.I *ff fff* (CHANGE TO HARPSICHOOD)

PN.II *ff fff*

620

TEMPO 10. = 88

C. POS-SI-BLE — BUT I CAN'T RE-FUSE THOSE EYES,

PN.II *sf mp*

625

THOSE IN-NO-CENT EYES. I'LL SEE HER A-GAIN TO

PN.II *pp* (CHANGE TO ORGAN)

630

35

635

MOR - ROW.

HPSCO. *pp*

(CHANGE TO PIANO)

## THE DEACON

MODERATO  $\text{♩} = 112$

(COLONEL CONSULTS HIS WATCH. THE DOOR OPENS TO HOTCHKISS, WHO ENTERS WITH AN OBVIOUSLY SELF-RIGHTEOUS AIR. HE IS CLEAN CUT AND CARRIES A HAT IN HIS HAND.)

COLONEL *f*

PIANO I *sf-mp*

ORGAN *f*

(PED.)

WON'T YOU COME IN, MIS-TER HOTCH-KISS?

640

FASTER  $\text{♩} = 126$  (COLONEL PLACES A CHAIR, TAKES HOTCHKISS' HAT, THEN RETURNS TO HIS DESK AND BRINGS OUT

PN. I

645

TWO GLASSES AND A BOTTLE OF WHISKEY FROM A DESK DRAWER.)

PN. I *mf* *dim.*

650

C. *P*

AHEM - A SLIGHT RE-FRESH-MENT, MIS-TER

PN. I *P*

630

35

635

MOR - ROW.

HPSCO. *pp*

(CHANGE TO PIANO)

## THE DEACON

MODERATO  $\text{♩} = 112$

(COLONEL CONSULTS HIS WATCH. THE DOOR OPENS TO HOTCHKISS, WHO ENTERS WITH AN OBVIOUSLY SELF-RIGHTEOUS AIR. HE IS CLEAN CUT AND CARRIES A HAT IN HIS HAND.)

COLONEL *f*

PIANO I *sf-mp*

ORGAN *f*

(PED.)

WON'T YOU COME IN, MIS-TER HOTCH-KISS?

640

FASTER  $\text{♩} = 130$  (COLONEL PLACES A CHAIR, TAKES HOTCHKISS' HAT, THEN RETURNS TO HIS DESK AND BRINGS OUT

PN. I

645

TWO GLASSES AND A BOTTLE OF WHISKEY FROM A DESK DRAWER.)

PN. I *mf* *dim.*

650

C. *P*

AHEM - A SLIGHT RE-FRESH-MENT, MIS-TER

PN. I *P*

655 TEMPO I° ♩ = 112

C. HOTCH - KISS

NO?

NEVER DRINK WHIS - KEY.

ORG.

660 (TAKES OUT A CIGAR)

C. PAR-DOY ME. A CI - GAR THEN - THE MILDEST HA - VA - NA?

PN.I

mf

ORG.

665

H. I DO NOT USE TO - BAC - CO NOR AL - CO - HOL IN AN - Y FORM.

ORG.

mf

670 RECIT. mf

H. I HAVE NO FOOLISH WEAK - NES - SES. I GOT A

ORG.

f



H  
MES-SAGE JUST NDW TO SEE YOU I SUP-POSE IN REF'RENCE TO OUR CASE?

PN, I  
mf

12  
8

675  
FASTER 1=126

(COLONEL FILLS A GLASS WITH WHISKEY AND WATER, TOSSES IT DOWN, THEN

PN, I  
pp *cresc.*

12  
8

AFTER A MOMENT'S THOUGHT, TAKES A SNORT DIRECTLY FROM THE BOTTLE)

680  
SLOWER 1=100  
mp

C.  
PN, I  
mf *dim.* *p*

MIS-TER HOTCH-KISS,

685

C.  
PN, I

THE IN-TER-VIEW THAT I RE-QUEST-ED CON-CERNS A CER-TAIN SUB-JECT - AH-EM -

690

C.  
PN, I

OF SOME DE-LI-CA-CY.

*cresc.*

3  
2  
4

RECIT.  $\text{♩} = 66, \text{♩} = 132$   
*mf*

695

38

C. *mf*  
IT CON-CERNS — AH-EM — A LOVELY YOUNG LA-DY OF ONE OF THE FIRST

PN.I

700

C. *mf*  
FAM-ILIES IN GEOR-GIA. THIS YOUNG LA-DY EN-JOYS THE FUR-TH-ER DIS-TING-TION

PN.I

705

C. *mf*  
OF BE-ING THE OB-JECT OF SUCH AT-TEN-TION FROM YOU AS TO MAKE THIS

PN.I

C. *mp*  
IN-TER-VIEW — AH-EM — REAL-LY A CON-FI-DEN-TIAL MAT-TER.

PN.I

LISTESSO TEMPO  $\text{♩} = 132$

710

(SPEAKING:)

C. *mf*  
I BELIEVE I'VE MADE MYSELF SUFFICIENTLY CLEAR A BETWEEN — AH-EM — GENTLEMEN, THOUGH PERHAPS NOT AS CLEAR AS I SHOULD TO A JURY.

H. *mf*  
WHAT'S ALL THIS A-BOUT?

PN.I *mf*

MODERATO  $\text{♩} = 96$

39

AD LIB

lunga

715

C.

THE LA-DY I RE-FER TO IS MISS LAURA LEE CAL-HOUN,

PN. I

3  
4

Handwritten musical score for the hymn "ON- LY DAUGH- TER OF WI- DOW CAL- HOUN." The score is written on two staves. The top staff is for the vocal part, and the bottom staff is for the piano accompaniment (P.N.I.). The key signature is one flat (B-flat), and the time signature is 4/4. The tempo is marked "mf" (mezzo-forte). The score includes the lyrics "ON- LY DAUGH- TER OF WI- DOW CAL- HOUN." and "AS AT FIRST". The piano part features a 3/4 time signature and a 4/4 time signature. The score is numbered 720 in the top right corner.

[illegible]

RECIT. f

14. I HAVE NOT EX-CHANGED HALF A DO-ZEN WORDS WITH THE PER-SON YOU NAME, HAVE

ORG.

3

(PER)

725

H. 

NEV-ER WRIT-TEN HER A LINE, NOR EV-EN CALLED AT HER HOUSE.

ORG. 

Handwritten musical score for "The Lord's Prayer". The score is written on three systems of staves. The first system is for the C (Cello) part, the second for P.N.T. (Piano and Organ), and the third for the Org. (Organ). The tempo is marked "730 SLOWER" with a quarter note equal to 100 (♩ = 100). The dynamics are marked "mp" (mezzo-piano) and "mf dim." (mezzo-forte, diminuendo). The lyrics "AS TO YOUR STATE-MENT OF YOUR RE-" are written above the C part. The P.N.T. part includes a piano part with a "mf dim." marking and an organ part. The Org. part includes a piano part with a "mf" marking. The score is written in a handwritten style with various musical notations including notes, rests, and dynamic markings.

735

C. LA-TIONS WITH MISS CAL-HOUN, I MAY STATE THAT IT IS FULLY COR-RO-BORATED BY THE

PN.I

C. STATE-MENT OF THE YOUNG LA-DY IN THIS VE-RY OF-FICE TO-DAY.

H.

PN.I

740 TEMPO 1<sup>o</sup> = 112

THEN WHAT DOES THIS IM-  
TEMPO 1<sup>o</sup> = 112

H. PER-TI-NENT NON-SENSE MEAN? WHY AM I SUMMONED HERE?

PN.I

ORG.

ff

FASTER 1<sup>o</sup> = 132

mf poco a poco cresc.

745 (SPEAKING:)

C. BECAUSE MISS CALHOUN'S STATEMENT IS INFAMOUSLY—YES, DAMNABLY TO YOUR DISCREDIT, SIR!

PN.I

(HOTCHKISS, FURIOUS BY NOW, GRABS THE COLONEL'S STICK ON THE DESK, WHICH THE COLONEL GRASPS BY THE OTHER END. IT SEPARATES INTO A KNIFE AND HANDLE. HOTCHKISS, LEFT WITH THE USELESS

750

HANDLE, FALLS BACK INTO HIS CHAIR.)

PN.I

3/4 fff marcato

gva

755

L'ISTESSO TEMPO

C. *MR. HOTCHKISS!* I OWE YOU A THOUSAND PARDONS THAT— AH— A WEAPON

PN.I. 12 *pp* 8 9 8 12 8 9 8

760

C. SHOULD BE DRAWN BY ME, EVEN THROUGH YOUR OWN INADVERTENCE, UNDER

PN.I. 12 8 6 8 9 8 6 8

765

C. THE SACRED PROTECTION OF MY ROOF. NOR DOES THIS APOLOGY PREVENT YOU FROM HOLDING

PN.I. 12 8 7 7 4 4 *sempre pp*

770

C. ME PERSONALLY RESPONSIBLE ELSEWHERE FOR ANY INDISCRETION COMMITTED IN BEHALF OF MY— AH— LADY CLIENT.

PN.I.

MY LOYALTY TO YOUR COMPANY DOES NOT PREVENT ME FROM ESPOUSING THE CAUSE OF THE WEAK AND UNPROTECTED,

H. YOUR CLIENT?! DO YOU MEAN YOU HAVE TAKEN HER CASE? YOU, THE COUNSEL FOR MY COMPANY?

PN.I. *sfz*

(HOTCHKISS STORMS TO THE DOOR AND OPENS IT AS JIM APPEARS IN THE DOORWAY)

PRESTO FURIOSO  $\text{♩} = 132$  775

ORG. *f* (PED.)

H. *f* 780

WE SHALL SEE, SIR! *gva* THERE ARE LAW - - - YERS WHO WILL BE

ORG.

H. 785 *mf*

READY TO RE-SIST THE AT-TACKS OF BLACK-MAIL! AND I DON'T

ORG. *f* 3

TEMPO I<sup>o</sup>  $\text{♩} = 112$

H. 790

CARE IF YOU CALL ME AS YOUR FIRST WIT-NESS! I HAVE NOTHING TO

ORG. *mf cresc.* *f* 3

H. 795

HIDE! FASTER  $\text{♩} = 132$  (IN HIS SELF-RIGHTEOUS MANNER HOTCHKISS EXITS, SLAMMING THE DOOR BEHIND HIM. JIM, PUZZLED, POINTS TO THE DOOR. COLONEL SHRUGS HIS SHOULDERS AND DOUSES SOME

PN.I. *ff* 8

FASTER  $\text{♩} = 132$  6

ORG. *ff* 6

(PED.)

MORE WHISKEY FROM THE BOTTLE.)

CURTAIN 800

PN.I. *cresc.* *fff* *gva*